

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

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NUMBER I

## A WEDGWOOD VASE.

The annexed illustration portrays a stately example of English ceramics, presented to the Institute in June, 1909, by James Viles, Esq., now on view in the Antiquarians' Room, No. 45. It is a fine specimen of the famous jasper paste and decoration which Josiah Wedgwood perfected between 1772 and 1790. The Barberini or Portland Vase, of antique cut glass, which Wedgwood obtained permission to copy in 1786, and completed four years later, furnished the pattern for other figured reliefs imitating its cameo decoration of white on dark blue or blue-black. Some fifty copies of it were turned out (in varied colors) at 50 guineas each (the first of them having been modelled by Webber, and exhibited by the Wedgwoods at London, the Hague, Berlin and Vienna in 1790, of which only fifteen are now definitely located. The Borghese model, being freely adapted from a less known antique original, was less popular, and remains much rarer. The Wedgwood company is unable to tell, in a letter to Mr. Viles, how often the model was repeated. The Victoria and Albert Museum, London, the Wedgwood Museum at Etruria, Staffordshire, the late D. C. Marjoribanks, Esq., of Inverness-shire, M. P., and the Crawford Company, New York, of which Mr. Viles purchased the present specimen, owned and own the only four copies of the large size (20 to 22 inches) that we have been able to learn about. Mr. Frederick Rathbone, of London, however, remembers having and

placing three copies with the blue ground, one with green and one with pink, but none with



WEDGWOOD VASE OF THE CAMPAGNA OR BORGHESE FORM. Art Institute Collection.  
Presented by James Viles, 1909.

Of Josiah Wedgwood's jasper body, with white relief decorations and figures, representing Bacchus and his train, on Barberini black dip. Executed at Etruria, Staffordshire, from a reduced adaptation of the marble Vaso Borghese, now in the Louvre Museum. Modelled at Rome early in 1788, by John Devaere and John Flaxman. Height 20 inches.

black and white. There was also a 10½ inch model. A specimen of this, too, is preserved at Etruria. (Catalogue of the Wedgwood Museum 144; the other is 263.)

The best method of producing the "Barberini black" was as follows (May 1790): Dip the jasper body, before firing and attaching the white reliefs, in one coat of mixed blue and black, and a second coat of pure black. The vitrified compound of carbonate and sulphate of baryta which Wedgwood, its inventor, called jasper, possessed the three rare properties, among porcelainous pastes, of absorbing metallic oxides stain-fashion, of adhering piece to piece, and of lending itself to tooling with the lapidary's wheel. Robert Pollard, Wedgwood's principal engraver and polisher, usually retouched his best pieces.

The Chicago specimen illustrates the potter's departure from the heavier technique of the antique marble carver in several features. Its foot and body are bolted together, the one being composed of two and the other of three sections united by adhesion. The ribbon motive between the figures and the vine wreath is absent in the Paris marble. It was needed to mask the upper juncture. The two well restored handles of the crater and its detached, gracefully decorated cover are two further additions by the ceramic remodeller.

With regard to the modeller's identity, Webber, the successful copyist of the Portland vase, who went to Rome in Wedgwood's service in 1787, might seem to be he. But Webber himself engaged and directed the services there of a dozen native artists and previous employes of Wedgwood and Byerley, whose labors John Flaxman assisted him to control: Angelini, Cades, Devaere, Fratoddi, Hackwood, Mangiarotti, Pacetti, young John Wedgwood and others. Which of all these modelled the Campagna Vase? For-

tunately, a letter from John Flaxman to Mr. Byerley, dated Rome, March 15, 1788, tells us who did the work: "Mr. Devaere has been at work with the utmost diligence ever since he has been here on the basrelief of the Borghese Vase, in which he has succeeded very well, but it will take him some weeks to finish, and after he has done I also shall have something to do to it. Mr. Wedgwood will readily conceive, as this is new work to Mr. D——, he must needs be slow at first, especially as he takes so much pains . . . He has gained the Pope's first silver medal for a figure modelled at night in the Roman Academy." Miss Meteyard, *Life of Josiah Wedgwood*, II, p. 588. Devaere seems to have been a Frenchman; he followed Flaxman to Rome, and shared the use of his studio on the Via Felice. He afterwards succeeded Webber as head of the Ornamental Works at Etruria, where they called him John De Vere. His figures reproduce, very exactly, the Bacchus and Poetry, the tipsy Silenus, fauns and bacchantes of his antique original, and all its other geometric and floral adornments.

A. E.

The painting by George de Forest Brush, "A Family Group," lent by the Art Institute for the Spring Exhibition of the National Academy of Design, was awarded the Saltus Medal of merit in that exhibition.

Mrs. J. B. Sherwood, now travelling in Europe, will resume her work as docent in the autumn. Mrs. Sherwood voluntarily contributes her time for this service, conducting gallery tours through the permanent collections every Thursday afternoon during the regular school year. Her lectures have been well attended, and are most welcome to persons who care for more than a casual acquaintance with the paintings in the galleries.

## THE PAST THREE MONTHS.

The most important of the recent exhibitions was that of the Contemporary German Artists, which opened April 6, and was well attended during its entire stay. The opening reception, as befitted the official nature of the occasion, was marked by more than the usual formality. The pictures themselves made a pronounced impression, being for the most part uncommon in view-point and exceedingly individual in execution; in fact, whether or not one accepted the artist's conclusion, one could not help feeling that almost every canvas stood for some personal and special idea. From the exhibit, taken as a whole, the public had an introduction to the vital and characteristic phases of modern German art.

The annual exhibition of water colors, pastels, etchings and miniatures occupied the galleries from May 11 to June 13. Works were selected by juries here and in eastern cities, and the Rotary Exhibition of the New York Water Color Club was hung intact. The Chicago Water Color Club also made a distinguished showing.

At the same time with the water colors, gallery 31 was hung with etchings by Joseph Pennell, a large and representative collection of his plates being shown. The Institute has ordered from Mr. Pennell a set of about one hundred proofs selected in part from those included in this exhibition.

A collection of original illustrations by F. Walter Taylor, arranged by Charles Scribner's Sons, of New York, was shown in the print room during May and June. These black-and-white drawings, chiefly of modern subjects, were much enjoyed by the students for their beauty of composition, firmness of drawing, and remarkable qualities of tone.

## EXHIBITION OF THE COMMERCIAL CLUB PLAN FOR CHICAGO.

The drawings, plans, and perspectives showing the scheme for the development of Chicago, prepared under the direction of Daniel H. Burnham, for the Chicago Commercial Club, will be on exhibition after July 8 in Room 16, the gallery at the northeast corner of the building on the main floor.

For the better showing of this exhibit, the room has been completely rearranged, the lighting system altered, the walls re-proportioned, and elaborate preparations made that the work may appear under the most favorable conditions. The scheme which receives its first public exposition at this time, is of the most unusual proportions, involving as it does the virtual re-planning of the city as a whole. The scheme anticipates the growth of the city, and provides that its expansion may not leave the principal axes and public centers ill-proportioned and unconsidered.

This monumental design is presented by means of numerous maps, showing the alterations proposed for the street and boulevard systems, and the treatment of the lake front and the various parks, by plans and elevations of proposed public buildings and groups of buildings, and finally by large pictorial renderings of the more notable effects. These renderings, many of them fine in color and beautifully executed, will probably be, to the general public, the most interesting features of the display.

The material for this exhibition represents one of the most advanced movements for civic improvement yet undertaken in any city. It has been prepared with the utmost care and at great expense, and advances so many ideas of radical alteration in the city that it is certain to be widely discussed. This undertaking of the Commercial Club, explained in

a comprehensive volume soon to be published, will undoubtedly be of great service to the city, and its influence is already being felt in the consideration of all the more important public undertakings now in contemplation.

#### BLASHFIELD DRAWINGS ACQUIRED.

Seventeen drawings by Edwin Howland Blashfield were purchased by the Art Institute from his exhibition, shown last winter. They are all studies for figures used in mural paintings, decorative in character, and beautiful in execution. It is expected that these drawings will be of special interest to students, showing as they do the stress laid on fine draughtsmanship by mural painters of established reputation, and giving an example, as well, of figure-study for actual use, as distinguished from work for purely academic purposes.

Fine groups of paintings from the private collections of Mr. Cyrus H. McCormick, Mr. Chauncey J. Blair and Mr. Charles L. Hutchinson are on exhibition for the summer in Gallery 31.

#### THE ANNUAL MEETINGS

The Annual Meetings of the Governing Members and of the Trustees of the Art Institute were held June 1 and June 3. The By-Laws have been amended so that three trustees are elected each year for seven years, instead of seven trustees for three years. The following trustees were re-elected :

For seven years, Edward E. Ayer, John C. Black, Charles L. Hutchinson; for six years, John J. Glessner, Clarence Buckingham, Bryan Lathrop; for five years, R. Hall McCormick.

The officers of former years were re-elected, and the Board stands as follows :

#### TRUSTEES OF THE ART INSTITUTE OF CHICAGO

1909-10.

Edward E. Ayer,	John J. Glessner,
Adolphus C. Bartlett,	Frank W. Gunsaulus,
John C. Black,	Chas. L. Hutchinson,
Chauncey J. Blair,	Bryan Lathrop,
Clarence Buckingham,	Frank G. Logan,
Daniel H. Burnham,	R. Hall McCormick,
Edward B. Butler,	John J. Mitchell,
Clyde M. Carr,	Samuel M. Nickerson,
Charles Deering,	Martin A. Ryerson,
Henry H. Getty,	Howard Van D. Shaw,
Albert A. Sprague.	

#### *Ex Officio.*

Fred A. Busse, Mayor.  
Walter H. Wilson, Comptroller.  
Henry G. Foreman, Pres. South Park Com.  
William Best, Auditor South Park Com.

#### OFFICERS

Charles L. Hutchinson, President.  
Martin A. Ryerson, Vice-President.  
Ernest A. Hamill, Treasurer.  
William A. Angell, Auditor.  
William M. R. French, Director.  
Newton H. Carpenter, Secretary.

The Annual Reports of the Trustees, the Director, the Treasurer and the Librarian, showed continued prosperity and activity.

The gain in memberships, both life and annual, has been remarkable, nearly thirty per cent. The record at present stands :

Honorary members,	10—same as last year
Governing members,	192—a loss of 3
Annual members,	3101—a gain of 773
Life members,	380—a gain of 71
Total,	- 3,683—a gain of 841



STUDY BY EDWIN H. BLASHFIELD,  
Art Institute Collection, 1909.

The total receipts from members, including \$32,960 annual dues; \$8,000 entrance fees of new members; and \$1,969.21 interest from life membership funds, have been \$42,929.21, against \$31,844.31 of last year—a gain of \$11,084.90.

The expenses for maintaining the galleries and for accessions have been about \$108,100, and the receipts, from memberships, door-fees, taxation, and all other sources, have been about \$109,800, leaving a favorable balance of \$1,700.

In the school department in round numbers the receipts, chiefly from tuition fees, have been \$70,900, and the expenses \$74,400, an unfavorable balance of \$3,500. Last year there was a surplus of \$3,800 in this department.

The endowment funds have gradually increased until they amount to \$346,100, and the Art Institute also holds real estate, aside from the museum building, to the amount of \$108,445. There is an indebtedness of \$140,000.

The attendance of visitors in the museum was 558,552, an increase over last year of 8,263. It has sometimes been the custom to count the students among the visitors to the museum, one for every day of attendance. If this were done this year the museum attendance would be increased to 681,708.

The whole number of students in the school was 3,222. The attendance in the library increased from 57,378 to 68,415.

The numerous exhibitions and lectures have been maintained, twenty or more exhibitions and hundreds of lectures.

The construction of the new galleries of the east wing, made possible by Mr. James A. Patten's subscription of \$25,000 last autumn, is well in progress.

The Trustees announce another important

improvement soon to be undertaken, the construction of the architectural terrace, which has always formed a part of the plan of the building. This terrace will constitute a sort of pedestal of the building, and will consist of a cut-stone wall at a distance of thirty or forty feet from the building on the south, west and north sides. This wall will be crowned by a stone balustrade, and the space between it and the building will form a wide stone promenade, by which visitors may pass round the building to a similar promenade extending north and south along the Illinois Central wall. The widening of Michigan Avenue, which is now in progress, will carry the street line within a few feet of the stone wall of the front terrace, and will necessitate the moving back of the bronze lions twelve or fifteen feet, and a modification of the steps of the front entrance.

The Trustees also are having plans prepared for the construction of the monumental staircase and centre of the building, with the omission of the more ornate and expensive features, hoping to be able to undertake the work in this modified form at no distant day.

The Thirtieth Annual Report is in press and will soon be issued.

#### MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending May 31, 1909, is shown in the following table:

13 Sundays,	-	-	-	41,347
28 Other free days,	-	-	-	98,919
51 Pay days,	-	-	-	13,684
92 Days,	-	-	-	153,950

The average attendance has been:

Sundays,	-	-	-	-	3,181
Other free days,	-	-	-	-	3,533
Pay days,	-	-	-	-	268

During the same period last year the attendance was 140,953, showing an increase this year of 12,997.

The attendance of visitors to the Museum for the year has been as follows :

FROM JUNE 1, 1908, TO JUNE 1, 1909	
Number of visitors, paid admissions,	27,548
Number of visitors, on free days,	497,226
Number of visitors, admitted free on membership tickets on other days,	33,778
	<hr/> 558,552
Number of students, estimated by counting each student once a day during his term of attendance, -	123,156
	<hr/> 681,708

Average number of visitors on Wednesdays, free all day, -	2,885
Average number of visitors on Saturdays, free all day - - -	3,655
Average number of visitors on Sundays, open 1 to 5, free, - -	2,611
Average number of paying visitors on other days, - - -	136
Largest attendance in one day (Saturday, April 10, 1909), -	6,280
Smallest attendance in one day (Thursday, Dec. 24, 1908), -	71

The total attendance of visitors during the year has been 558,552, an increase over last year of 8,263; including students, total attendance, 681,708.

#### LIBRARY ATTENDANCE.

During the three months ending May 31, 1909, the number of visitors at the Ryerson Library was :

	March	April	May
Students, -	6,203	5,558	4,529
Visitors, - -	1,151	1,142	722
Consulting visitors,	889	709	649
	<hr/> 8,243	<hr/> 7,409	<hr/> 5,900

Total, March, April and May, 21,552.

Last year, 1908, during the same period, there were 17,395. The attendance in March, 1901, was the largest ever recorded for a single month, exceeding January by 61 visitors.

The number of visitors to the Ryerson Library for the year has been truly remarkable. With less than 6,000 volumes, there have been 68,415 visitors, and the records of the librarian show that the students of the day school have consulted the library on the average 41 times each. Ten thousand dollars expended in the library would probably do more practical good than in any other part of the Institute.

#### LECTURE ATTENDANCE.

Lectures and entertainments in Fullerton Memorial Hall during March, April and May:

18 Lectures to members and students,	1,102
19 Lectures to students, - -	3,753
28 Other lectures and meetings,	8,081
10 Plays, Donald Robertson Company, - - - -	3,566
2 Musicales, - - - -	839
	<hr/>
77 Audiences, total attendance, -	17,341

During the year, from June 1, 1908, to June 1, 1909, there have been 273 audiences in Fullerton Memorial Hall, as follows:

Lectures, open to members and students,	77
Musicales, open to members and students, - - - -	5
School lectures*, - - - -	66
Lectures and meetings of other societies,	96
Robertson plays, - - - -	29
	<hr/> 273

The aggregate attendance was 69,576.

\*These are in addition to the numerous class lectures held in the class lecture room.



## SCHOOL ATTENDANCE.

In the school the attendance for the year has been as follows :

	Men	Women	Total
Day School, - - -	384	555	939
Saturday School, - - -	172	570	742
Evening School, - - -	689	313	1002
Summer Day School, -	59	473	532
Summer Evening School,	89	48	137
	1393	1959	3352
Students belonging to two classes - - -			130
Corrected total, -			3222

Compared with last year the total attendance has diminished 922, but the attendance of last year was enormously increased in the evening and Saturday schools by the temporary classes of public-school teachers. Compared with the previous year, 1906-1907, there has been a gain in the total number of 659, or 20 per cent. The day school, however, is 10 less than two years ago, and 159 less than last year. The tuition fees this year are \$70,921.32—last year \$77,958.71—a decrease of \$7,037.39, or 9 per cent. The school expenses have remained almost unchanged, and there it an unfavorable balance of \$3,447.05.

## PRIZES AND HONORS IN THE SCHOOL.

The closing exercises of the school were held upon the afternoon of June 18. President Hutchinson presided, Rev. Lorenze D. Case pronounced the invocation, and Prof. Halsey C. Ives, Director of the City Art Museum of St. Louis, delivered the address, upon "Art a Factor in the Material Development of a People."

The various prizes and honors for the work of the year were awarded. These awards have come to take, in a measure, the place of the Academic diploma, the granting of which has been discontinued; they are based upon

excellence in drawing, painting and composition. Certificates of attainment are given, in addition to these honors, to students who have completed three years of study in the academic department, and diplomas to those who have completed the required courses in the Normal Department and the Department of Decorative Designing. The awards for the current year are as follows :

The John Quincy Adams Prize, a Foreign Travelling Scholarship of four hundred and twenty-five dollars, to Harry L. Gage, of Battle Creek, Michigan.

The Tuesday Art and Travel Club Prize, a Foreign Travelling Scholarship of five hundred dollars, limited to Chicago-born young women, now resident in Chicago, to Dorothy Loeb.

The American Travelling Scholarship of one hundred and twenty-five dollars, to Datus E. Myers, Jefferson, Oregon.

The first Frederick Magnus Brand Prize for Composition, fifty dollars, to William E. Scott, Indianapolis.

Second Brand Prize, twenty-five dollars, to Margaret Hittle, Chicago.

Third Brand Prize, fifteen dollars, to Katherine Southwick, Stevens Point, Wis.

Fourth Brand Prize, ten dollars, to Harry Slater, Chicago.

Honorable Mentions were conferred by the Faculty on seven students.

Certificates for three years of academic study with credit were issued to twelve students, one man and eleven women.

In the Department of Decorative Designing the regular three years diploma was conferred on three men and six women. Prizes, consisting of tuition for one term, were awarded to Margaret Johnston, Columbia, Mo., in the first year; Ada Moore Alexander, Indianapolis, Ind., in the second year,





FRANCIS JOSEPH I MEDAL, H. Kautsch.

Presented by Charles L. Hutchinson, 1909.



LENBACH MEDAL, H. Kautsch.

and James Dolen, Chicago, in the third year.

In the Normal Department there were 23 graduates receiving diplomas, Lillian E. Mathias, Keokuk, Iowa, and Ellen Edith Erickson, Danville, Ill., graduating with honor.

In the department of Architecture the four-years diploma was conferred (at Armour Institute) upon four young men and the two-years certificate upon two young men. The Home Travelling Scholarship of \$250, offered by the Art Institute, was awarded March 4, 1909, to George W. Herlin, Chicago, of the class of 1909, and the Charles Lawrence Hutchinson Medal to Matthew Neu, Chicago. A prize of twenty-five dollars given by Alfred S. Alschuler was awarded to E. S. Pashley of the Junior class, subject "A Village Church." A prize of twenty-five dollars given by the Northwestern Terra

Cotta Company was awarded H. L. Cheney and B. Greengard of the Sophomore class for a design in terra cotta for "a Soda Water Pavilion in a Public Park."

Our collection of Medals and Plaquettes has been enriched during the past year by the gift of 28 examples from Mr. Charles L. Hutchinson. These works are French and American, by Vernon, Dropsy, Brenner, Kautsch and Fremiet. Some of them are of the circular form, but many of them depart from the old conventional form, and are oblong or arched tablets.

Perhaps no form of modern sculpture is more captivating than that embodied in these medals. In them the art of the sculptor and the decorator meet. The exquisite refinement of the execution, heightened by the metal surface, the patina, makes the strongest appeal to taste.

## THE SCHOOL EXHIBITION.

The first impression the visitor receives from the school exhibition is that of a great number of studies, suggesting the enormous amount of work done in the school during the past year. As most of the canvases shown are studies, and very few works of actually pictorial intention are hung, the effect is that of a display of technical processes rather than artistic accomplishments or inventions. To the observer who cares to look at the exhibit from this point of view the display is filled with interest; to the casual visitor, many of the student's efforts will seem wholly without appeal.

The large gallery, room 30, contains the portraits executed under Mr. Clarkson, many of which approach nearly to the professional standard of completeness. On the west wall are hung the studies and compositions done under Mr. Walcott, who joined the school last year. A certain vitality of color is the characteristic of this group. The wall is an interesting one, and the variety of subjects covered by the compositions furnishes a pleasant relief to the more detailed and academic works from life. On the north wall are the finely executed portraits done under Mr. Grover, who continued Mr. Walcott's work during the spring term. The still-life painting, under Miss Wade, occupies the east wall of the room, and exhibits a surprising amount of creditable effort in this field.

Above the molding are hung the large mural paintings, done under Mr. Browne and Mr. Stevens, for the Jahn School and the Albert G. Lane Technical High School.

In the other large gallery, room 25, visitors will find the great cast of the fountain, "Spirits of the Mine," executed by the sculpture students under Mr. Mulligan. This is easily the most ambitious undertaking shown,

and occupied the attention, not of a single student, but of the whole class. In the same room is hung the work of the department of Decorative Design.

Between these two rooms one finds the work of the Normal Department, which shows a decided progress in workmanship from year to year; the evening school; the various classes in composition and illustration, some of them represented by large numbers of drawings made for practical use as illustrations; the etching and water-color classes, and a limited number of academic drawings. The main exhibit of life drawings is to be seen in the Architectural class-room, on the floor above.

The school exhibit, as a whole, is unusually strong, and may be taken as an evidence of the vitality, breadth and balance of the institution.

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The great cast of the fountain group, "Spirits of the Mine," executed by the students under Mr. Mulligan and shown in the school exhibit, is to be placed in Garfield Park, as a part of the outdoor sculpture display, later in the summer. This outdoor exhibition in the park is of a purely experimental and educational nature, and is undertaken under the auspices of the Municipal Art League. The success of last year's exhibition has led to this more ambitious effort, to which a number of prominent eastern sculptors will contribute.

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The Chicago Woman's Club Scholarship, founded in 1891, is awarded by examination once in three years to a young woman graduating from the Chicago High Schools, and entitles the holder to three years free tuition in the Art Institute. For the examination held June 19, 1909, twenty-one candidates

presented themselves from the various high schools, and the scholarship was awarded to Miss Minnie F. Adams of the Lake View High School. Miss Margaret Lichtleiter of the Wendell Phillips High School was chosen alternate in case Miss Adams should be unable to avail herself of the scholarship, and Miss Anita Parkhurst of the Hyde Park High School, second alternate.

Of the ten students selected from the whole country as competitors for the scholarship in the American Academy in Rome, six were examined at the Art Institute, five being students of the school. One of these, Harry L. Gage, was chosen by the jury of the American Academy one of the four students of painting for the final competition. In the sculpture competition, George E. Ganière, also a former student of the Art Institute, is one of the two to enter the final test. The examinations required by the American Academy are thorough and comprehensive, including drawing and painting from the model, problems in perspective and anatomy, and original compositions.

Señor Sorolla was prevented by illness and the pressure of other engagements from making the school his promised visit during the spring. Mr. Alphonse Mucha made us a welcome visit, delivering a course of five lectures upon composition.

The summer school in all its departments, academic, decorative, juvenile and normal, opened Monday, June 28, and is now in full progress.

Prof. Edward Howard Griggs is engaged to deliver three lectures in the Art Institute in January, 1910.

The Scammon Lectures were to be delivered in May, 1909, by Mr. Will H. Low, of New York, upon the subject, "Gleanings from the Field of Art: Experiences along the Way," but the prolonged sickness and death of Mrs. Low necessitated the postponement of the course to next season.

The first course of Scammon Lectures, delivered by John LaFarge in 1903, has been published by the McClure Company of New York under the title of "The Higher Life in Art." The Scammon Lectures of 1907, delivered by Professor William Angus Knight of England, upon "XIXth Century English Artists," are in course of publication by the Alderbrink Press, Chicago. The manuscript of Mr. Mucha's course of 1908 has not yet been received.

#### SUBSCRIBERS TO BUILDING FUND

The following persons, named alphabetically, have made subscriptions for the construction of the new galleries, which form the east wing of the building.

George E. Adams	Charles H. Hamill
Samuel P. Avery	Ernest A. Hamill
Edward E. Ayer	Norman W. Harris
Howard W. Baker	Charles L. Hutchinson
Cecil Barnes	Victor F. Lawson
A. M. Barnhart	Blewett Lee
A. C. Bartlett	Cyrus H. McCormick
Francis Beidler	Ira N. Morris
Mrs. T. B. Blackstone	Joy Morton
C. J. Blair	J. Newton Nind
Edward T. Blair	La Verne W. Noyes
W. F. Blair	James A. Patten
Clarence Buckingham	James H. Peirce
D. H. Burnham	Julius Rosenwald
Edward B. Butler	Martin A. Ryerson
H. C. Chatfield-Taylor	Homer E. Sargent
Charles A. Coolidge	P. H. Sloan
Mrs. J. Augusta Coy	Byron L. Smith
Richard T. Crane	A. A. Sprague
Michael Cudahy	Fritz von Frantzius
F. P. Frazier	Charles H. Wacker
Charles F. Grey	Mrs. Amelia V. Woodward

#### THE AUGUSTUS SAINT-GAUDENS MEMORIAL EXHIBITION.

The most important exhibition of the summer will be the Memorial Exhibition of the Works of Augustus Saint-Gaudens, which will open August 3, or as soon thereafter as the preparations can be completed, and continue till the end of September.

This collection of one hundred and fifteen pieces of sculpture, together with a number of cameos, photographs, and lesser reproductions, has been exhibited at the Corcoran Gallery in Washington, the Metropolitan Museum in New York, and the Carnegie Institute in Pittsburgh. It includes casts of most of the larger works of Saint-Gaudens, and a large number of medals, plaques, coins and reliefs. Thus it gives a fair opportunity for the study and enjoyment of the life-work of this most eminent American sculptor, and at the same time affords an expression of the high regard in which he was held by all who have at heart the dignity of American artistic achievement.

The exhibition will be installed by Mr. Glenn Brown, the architect, of Washington, and will be arranged with white wall coverings, green matted floors and decorative foliage. More than usual public interest is expected, as the number of visitors where the collection has been shown in the East has always been large.

While Chicago is fortunate in the possession of several of Saint-Gaudens' most important statues, including the standing Lincoln and the Fountain of Storks at Lincoln Park, the Logan in Grant Park, the Puritan, the Bastien Lepage and the Amor Caritas in the Institute, and, in the near future, the seated Lincoln for Grant Park, the Memorial Exhibition will bring many works which have never been seen here. Among them are

many smaller pieces in relief, showing the refinement of the sculptor's modelling and the essentially decorative side of his genius. The collection will occupy the whole south range of galleries.

#### VISIT OF PROF. PAUL SCHULZE.

The growing importance of the collection of Textiles in the Art Institute, the "Antiquarian Collection," has led to the engagement of Prof. Paul Schulze of Crefeld, Germany, to arrange, classify and catalogue the collection. Prof. Schulze is Director of the Royal Textile Museum, and Teacher of Art in the Prussian High School for Spinning, Weaving, Dyeing, Finishing and Printing, at Crefeld, near Düsseldorf. His visit will take place in October, 1909, and he will deliver a course of five or six lectures, in English, for members and students of the Art Institute probably very early in October, upon the Development of Costumes and Fashions in Dress, and the Designing of the Silk Goods, Velvets and Brocades used in Costumes from earlier Centuries to our own Times; also, upon the Silk from the Silk-worm to the finished manufactured Silk Goods. The presence of so eminent an expert is anticipated with much interest.

Miss Mary Morris of England, the daughter of William Morris, has engaged to deliver a short course of lectures at the Art Institute in November, 1909. Miss Morris has great skill in the practice and the history of embroidery and needlework. Her special subjects will be as follows: Nov. 4, Mediaeval Embroidery; Nov. 11, Pageantry and the Masque; Nov. 18, Symbols and Patterns. Miss Morris is open to other engagements for lectures and lessons, and will no doubt be welcomed by women's clubs and art societies.



ADAMS MONUMENT, WASHINGTON, D. C.  
Saint-Gaudens Exhibition, Art Institute, August, 1909.

A collection of etchings, lent by Mr. Chauncey J. Blair, is now on exhibition in the print room. It includes proofs from a number of famous plates, among them the "Galerie de Notre Dame" and "L'Abside de Notre Dame" by Meryon, "The Three Trees" by Rembrandt, two brilliant examples of Zorn, "The Traveller" and "Mademoiselle X," and some valuable and less familiar subjects by Whistler, Haden, Millet, Helleu and Felix Buhot. The group also contains a few excellent works by the younger American etchers, Donald Shaw MacLaughlin, George C. Aid, and Herman A. Webster. With these are exhibited examples of Piranesi's architectural subjects belonging to the Institute.

It is probable that the Annual Exhibition of Artists of Chicago and Vicinity, at the desire of the artists, will be held in January in future instead of February. The Annual Exhibition of the Society of Western Artists will be held in February, 1910.

The exhibition of a collection of landscape paintings by Alfred East, President of the Royal Society of British Artists, is postponed from this summer to January, 1910.

A fountain designed and modelled by Mr. Charles J. Mulligan, head of the department of sculpture in our school, has recently been exhibited in Blackstone Hall. The final work is to be erected at the north end of Washington Park. It was ordered by the late Mr. Graves, and is in commemoration of a favorite horse. The design represents the horse in a spirited position on a mound-like pedestal, from which jets of water rise, falling into a circular pool below. The statue is to be in bronze.

#### THE RYERSON LIBRARY.

##### II. Its Recent Development and Its Future.

(Continued from the July Bulletin, 1908.)

The present library is thus described in the Annual Report of 1902: "It is a room of generous proportions for so special a library, 65 by 70 feet, occupying the south court and corresponding to Fullerton Memorial Hall in the north court, designed by Shepley, Rutan & Coolidge, the architects of the rest of the building. The general scheme of decoration was designed and executed by Elmer E. Garnsey of New York. The walls are a soft green, and the pillars separating the alcoves have capitals of greenish bronze, while above them are lunette shaped windows. The skylight, of translucent glass, slightly iridescent and leaded in a graceful pattern, was designed by Louis J. Millet. The alcoves also have skylights, and the tables are fitted with electric reading lamps. The frieze running below the lunettes bears in gilt letters the names of writers on art from classic times to the present. The furniture and fittings are of mahogany." The room owes much of its beauty to the harmonious coloring and to the effects of the light from above, relieving the ivory-colored columns against the alcoves, which sweep about in a semi-circle.

With its occupation of this room a new stage in the development of the library begins. As the Director's Report of that year states, "A new regime is of necessity inaugurated. Our library becomes practically a free public library and is now brought into immediate comparison with other similar institutions in the city."

Miss Forrester, under whose competent care the library had been ever since it became worthy to be called a library, was detached as far as possible from other duties and made



full Librarian. Two assistants were added to the staff, one as reference librarian and cataloguer, the other as general assistant to record attendance, care for the magazines, collate books, etc.

The books at this time numbered only about 2,700 volumes, but from the next report issued, in which statistics of library attendance were for the first time given, it appeared that in the seven months from November to May, 24,946 people had consulted the books, and it became apparent that the use made of the library was not a thing to be calculated by its size. It has been so ever since; the library has grown slowly and is now but a handful of books compared with most of our libraries, but the attendance is enormous in proportion, and there is hardly a book that has not seen hard use.

After some correspondence with Mr. Dewey and others in regard to classification, the Dewey system with some modifications was adopted, and the books recatalogued and classified according to this plan, the alcoves lending themselves readily to the classification. Painting, Sculpture and Architecture for instance, each occupies an alcove of its own. A dictionary card catalogue, including authors, titles and subjects of the books, was begun, an analytical catalogue of the illustrations in the books, which had already been well started, serving as a most useful supplement. The collection of pamphlets, a large and continually growing department, was classified and arranged in pamphlet binders, and the Pearsons Collection of photographs was installed in new cases with sliding shelves, the old masters being arranged alphabetically on one side of the library and the modern on the other.

With everything in order and started in the right direction the little library, like a

young housekeeper, having furnished and arranged her new home, proceeded to settle down and become a useful member of the community, offering freely her hospitality and help to her many visitors. Her popularity was soon assured, and her importance not only in the life of her own small circle, but as a part of the life of the whole city, has increased steadily with the years.

On Wednesdays and Saturdays, the free days of the Museum, the library is practically a free public library. On other days it is used mainly by students of the school and members of the Art Institute, though it is made free at all times to any serious student of art. On Monday, Wednesday and Friday, when there are evening classes in the school, the library is kept open until seven for the benefit of these evening students, most of whom are otherwise occupied during the day, and to whom it is a valuable privilege to have access to the library.

For the last few years the attendance has amounted to over 50,000 a year, reaching 68,415 last year. About two-thirds of these are students, to whom the library has become a most important part of the school life. To the students of architecture and decorative design especially, the books are absolutely necessary, and more attention was given from the first to enlarging our collections in these departments than in the others. So that now our alcoves for Design and Architecture have overflowed, and soon these departments as also the Painting, will occupy two alcoves each. This will necessitate moving some of the less used books to the stack room in the lower floor.

M. V. H.

To be continued.

Miss Van Horne is making a professional tour among the libraries of the East.



THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

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The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

## BULLETIN

The BULLETIN is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The BULLETIN is sent regularly to all members, and upon application, to any other friend of the Art Institute.

## CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	
357 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	50c.
Part II. Early Greek Sculpture, cont'd.	50c.
Catalogue of Current Exhibitions, usually	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	\$1.75
The Human Figure, Drawing and Construction, with many illustrations. John H. Vanderpoel	\$2.00

## LIBRARY

The Ryerson Library, containing about 5,000 volumes, wholly on Art, Archaeology and Architecture, is open every day except Sundays and holidays. It includes the Mrs. D. K. Pearsons collection of autotypes, consisting of over 16,000 authentic photographic reproductions of the paintings, drawings and sculptures of the great masters; and also collections of smaller photographs and of stereopticon slides, all relating to art. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

